

A photograph of a modern building interior, likely a transit hub or office complex. The view is from an elevated position looking down a long, curved walkway. On the left, a dark, curved metal railing runs along the edge of the walkway. The floor is a light-colored, polished surface that reflects the surrounding environment. To the right, a large glass wall with a grid of metal frames allows bright sunlight to enter, creating strong reflections and shadows. In the distance, a person can be seen sitting on a bench. The overall atmosphere is bright and architectural.

florida / caribbean ARCHITECT

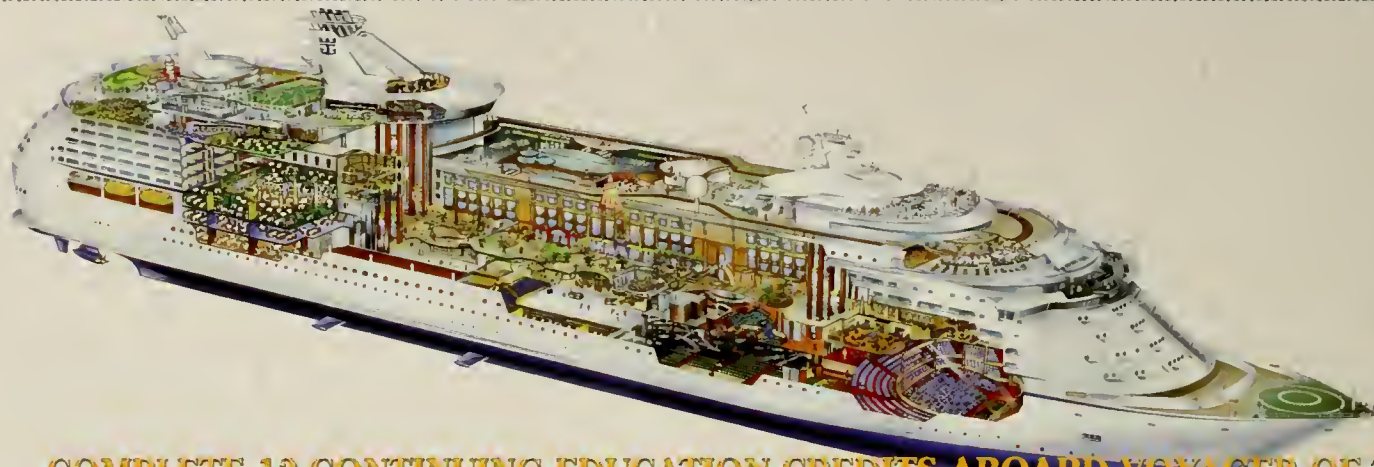
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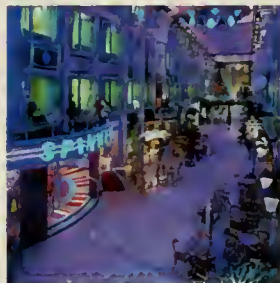
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Editorial / *diane d. greer*

AIA Florida's annual design awards program is important for a number of reasons, not the least of which is that it presents members with the opportunity to see what's being designed and built all over the state. Since the Awards for Excellence in Architecture are juried out of state, it's interesting to see what architects in other regions think is good, or not so good. The expectations of architects from New England or the Midwest are often based on a perceived vernacular that simply isn't applicable. For example, I remember very well the comments of a jury member from Chicago a few years ago that expressed his disappointment at the lack of regionalism among the entries. "I didn't find any building, large or small, that was especially responsive to existing in Florida. I saw no 'verandahed' buildings. I saw no deep overhangs or porches. Those are the things that, when I come to Florida, I expect to find."

I wanted to ask that architect to describe a regional or vernacular 20-story office building. That's not to say that regionalism isn't important. It is. But, in a region that is so clearly defined by the extremes of climate and climate-related history, the stylistic demands of regionalism can be troublesome. Regionalism becomes burdensome to architects when it goes beyond creating good, energy-conscious design. It imposes a style, if you will, with specific stylistic components, such as wide porches, overhangs, verandas, courtyards, etc. Vernacular architecture has a vocabulary all its own and the imposition of working within that vocabulary may not be legitimate for every building in Florida.

So, what did this year's jury deem to be award-winning architecture? Eleven projects were selected, including two modern houses, a school, a warehouse, a theatre, a bandshell and assorted other building types – all good projects and not a veranda among them. In fact, the projects seemed less "regional" than I've seen in a long time.

Concrete was the material of choice with lots of color and lots of glass. Several of the projects had a sense of drama – high drama as seen in the Lincoln Cinema's colored glass walls and quiet drama as in the reflection of trees on a blank wall in Suzanne Martinson's Ellison House. Dramatic color, floating stairs and elegant details were in evidence in schools and offices and entertainment complexes.

I think the projects selected in the Unbuilt Awards category were particularly interesting. Two of them will probably never be built, as noted by the jury, but they were so intriguing in concept that they deserved recognition. Two others were extraordinarily ambitious, i.e. the rebuilding of a whole community in Nicaragua and an office with suspended pods for individual workers. A fifth project, currently under construction, is a rather magical observatory. All of the unbuilt projects were beautifully rendered – the renderings being pieces of art themselves.

A Test of Time Award went to two well-deserved and "timeless" projects. The Cooney House in Sarasota is a minimalist masterpiece (see architect Edward J. Seibert's description of his design in this issue) and the Appleton Museum in Ocala is a perfect showcase for fine art.

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News

2001 AIA Florida Honors and Awards

The Renaissance Vinoy Resort in St. Petersburg was the site of AIA Florida's Annual Meeting in August. At the Awards Banquet, President Mike Rodriguez and Immediate Past-president Keith Bailey recognized a number of individuals for their achievements in architecture and related areas.

The Gold Medal, the highest honor that AIA Florida can bestow on one of its members, was presented to Jerome Filer, FAIA. In addition to holding the highest leadership positions in both AIA Miami and AIA Florida, Filer has initiated and directed a multitude of innovative public awareness and membership recruitment and retention programs. He conceived the idea of using non-dues revenue to fund his chapter's budget and was invited to present a program about this innovative concept at the AIA National meeting in San Francisco. After Hurricane Andrew in 1992, he worked to implement new construction standards for the rebuilding of entire areas of South Florida. He spearheaded the establishment of an architecture library at the University of Miami, led Miami architects to resolve conflicts with the 4th largest school district in the United States and worked with the construc-



Clockwise, from left: Jerome Filer, FAIA, Steven W. Gift, AIA, Debra Lupton, AIA, Henry Alexander, FAIA, and Keith Bailey, AIA.

tion industry and other architects to pass suitable statewide construction legislation. To increase public awareness about architecture, he created, produced and hosted a regional television program called "All About Architecture." Jerome Filer's service and dedication to AIA Florida has been enormous.

The Silver Medal, named in honor of AIA Florida Past-president Hilliard T. Smith, was presented to Keith Bailey, AIA, and Henry Alexander, FAIA. This award was given to recognize two architects who exemplify leadership in community activities and service.

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Five members of AIA Florida were inducted into the College of Fellows at the 2001 AIA Convention. New fellows are, left to right: Donald J. Dwore, FAIA, Mike Rodriguez, AIA, President of AIA Florida, Jaime Canaves, FAIA, Howarth L. Lewis, FAIA, Johnstone Reid, Jr., FAIA, and John P. Tice, Jr., FAIA.

The Bob Graham Honorary AIA Architectural Awareness Award was presented to Steven W. Gift, AIA, for the work he has done to advance the cause of good design at the University of South Florida in Tampa where he serves as University Architect and Director of Facilities Planning and Construction.

The Anthony L. Pullara Individual Award was presented to Debra Lupton, AIA. In 1999, she became the first woman to serve as President of AIA Florida. Her dedication to the architectural profession included the drafting of language for a new Florida statute intended to augment the existing design/build law, as well as serving as FAPAC Chairman.

The Mellen C. Greeley Craftsman of the Year Award was presented to Mill-Rite Woodworking Company for renovation work on the Eden Roc Resort and Spa in Miami Beach. The Outstanding Builder of the Year Award recognized Turner Construction Company for its conversion of a 1927 Neo-classical courthouse into a regional history museum.

The Florida Architects Foundation recognized a number of students with Bronze Medals or scholarships. The Bronze Medal was presented to Geno P. Knowles from the University of South Florida, Jose Pablo Riestra from the University of Miami, Harold Somarriba from the University of Florida, Kelly Brown-

ing from Florida A & M University and Fabio Bendana from Florida International University. Foundation Scholarships went to Jess Linn from the University of Miami, Dana L. Gierschke from the University of South Florida, Brandon Hicks from the University of Florida, Anna Barbour from Florida A & M University and Alexander Perez from Florida International University.

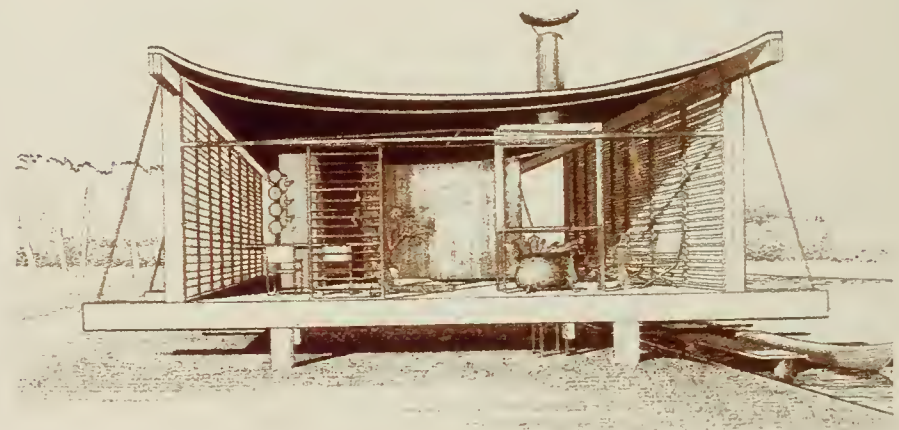
"An American Legacy" Offers CEU Credits

Registration is open for "An American Legacy: The Sarasota School of Architecture" Tour and Symposium November 1 – 5. The program is bringing together the founding architects of the Sarasota School movement who are considered to be among the most talented American designers of the 20th century. Many of these architects will be participating in the symposium

as lecturers and panelists. The symposium includes five days of lectures, panel discussions, bus and boat tours, and a month long exhibition on modernism entitled "Living Modern: Architecture, Design & Art."

The program offers CEU credits for licensed professional architects and interior designers through its association with the University of Florida School of Architecture. This series provides 20 CEU credits for the five-day lecture series at a cost of \$375. Three different bus tours offer three CEU credits each for a total of nine additional credits at a cost of \$35 per tour. The \$25 boat tour earns 2 CEU credits for a total of 31 possible credits for the entire symposium.

To register, log on to www.sarasota-architecture.org or email: info@sarasota-architecture.org or hot line 941-388-1530 or fax 941-388-5151.



The Healy "Cocoon House" on Siesta Key, 1948-1950. Rendering by Paul Rudolph, architect.

Why Buildings Fail: NCARB's Newest Monograph

The National Council of Architectural Registration Boards (NCARB) has issued the tenth title in its Professional Program monograph series, *Why Buildings Fail*. Written by Kenneth L. Carper, a registered architect and professor at Washington State University, *Why Buildings Fail* investigates those projects where performance does not meet expectations. Although catastrophic structural collapse often receives the greatest amount of attention, it is not the only type of building failure. This monograph identifies the issues present when technical (e.g., internal systems run amuck or don't run at all) and architectural (e.g., inappropriate cladding is chosen and must be replaced) problems characterize a building project.

Carper presents a conscientious mix of case studies and examples and notes that "Failures seldom result from a single error made by an individual." In fact, nonperformance can be caused by natural and human-made factors as well as errors made during the planning, design, construction and operation stages. In his conclusion, the author also reviews failure-avoidance strategies as well as failure litigation and dispute resolution.

The successful completion of the quiz accompanying most mono-

graphs equals 10 contact hours in Health, Safety, and Welfare and 10 AIA Learning Units. All monograph quizzes may now be completed online and the price for most titles is \$195. To order a monograph or any other title from NCARB's Professional Development Program, contact the Council at (202) 783-6500 or visit the web site at www.ncarb.org/publications.

Construction Related Research Available

The Department of Construction Management in the College of Engineering at Florida International University has just completed a study entitled "Privatization of the Plans Review and Inspection Functions: A Feasibility Study," by John M. Dye and David J. Valdin. This detailed study examines the question of privatization of the plans review and inspection processes within

building departments. A 48-page summary is available.

David VanCise, an Inspector of Building Construction at Indian River Community College, has just completed developing a continuing education course entitled "Competent Person and Safety Training." This detailed course emphasizes Occupational Safety and Health Administration (OSHA) Standards and Safety Training, while also integrating related information from building codes and interpretation, fire safety codes and construction management. A 60-page summary is available.

For a copy of the summary of either of these courses, contact: Executive Secretary, Building Construction Industry Advisory Committee, School of Building Construction – FAC 101, P.O. Box 115703, University of Florida, Gainesville, FL 32611, (352) 392-9045.

Design and Architecture 2001: Making Design Matter to Everyday People

D + A 2001 is a month-long educational event designed to raise consciousness in the general public about design and the design professions. D + A's goal is to spread the word that design and architecture do matter and that design can and does determine the character and quality of the physical and built environment, and therefore, our lives.

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DESIGN +
ARCHITECTURE
2001

Kicking off October 1 and running through the end of the month, D + A 2001 will combine exhibitions, tours, open houses, workshops and lectures in Miami-Dade, Broward and Palm Beach counties. Paola Antonelli, Curator of Design at the Museum of Modern Art in New York, will deliver the keynote address. Other D + A highlights include an outdoor sound and light show of Miami architecture, a furniture exhibition at the Hollywood Cultural Arts Center, "Design by Architects" featuring the product design of selected architects against the background of their architectural work and the dedication of a new School of Architecture Tower at Florida Atlantic University in Ft. Lauderdale.

"Miami Modern Architecture – A Photography Exhibition" will be on display the month of October at the Seymour on Miami Beach. The

exhibition celebrates architecture from the 1950s and early 1960s, a time of widespread optimism and naïve confidence in America. Even more whimsical than the Art Deco of South Beach, the architectural style of Miami Modern, or MIMo, featured boomerangs, accordion fin walls and cheese hole masonry, as well as sleek, elegant, daring angles and lines. Hundreds of buildings, including Miami Beach's Fontainebleu Hilton, Eden Roc and Carillon hotels, exhibit the MIMo style, as do several New York City buildings through the work of Morris Lapidus.



Tower II, Florida Atlantic University School of Architecture, Singer Architects, 2001. Photos courtesy of Design + Architecture 2001. Photos by Aaron Tempkin.



Stacking Chairs for Kron USA designed by Laurinda Spear. From "Designs by Architects," Design + Architecture 2001.



International Inn, 1956, Melvin Grossman, architect. Photo by Thomas Delbeck. From "Modern Miami Architecture, A Photography Exhibit."

Member News

Harvard Jolly Clees Toppe Architects won the top honor for “Outstanding Contribution to the Community in Institutional Facilities” for the University Area Community Center Complex in North Tampa. The Community Design Awards program gives the Planning Commission an opportunity to honor the very best in planning and design. The award was given by the Hillsborough County City-County Planning Commission at its 19th Annual Community Design Awards Program. **Steven M. Heiser, AIA**, Senior Vice President of Harvard Jolly, was the Project Manager for the 48,000 square foot facility which is designed to serve as a center of learning for the residents of North Tampa, in and around the University of South Florida.

R. J. Heisenbottle Architects in Coral Gables will be presenting an educational workshop on “Planning and Process in Historic Theatre Restoration” at the League of Historic American Theatre’s 25th Anniversary Conference in New York City, July 16-23.

Heisenbottle’s workshop will highlight his firm’s expertise in historic preservation and theatre design. The firm is currently engaged in various historic theatre

restorations, including the Gusman Center for the Performing Arts in Miami, the Colony Theatre in Miami Beach, the Athens Theatre in Deland, and the Overtown Lyric Theatre in Miami.

Heisenbottle received an award from the National Trust for Historic

international competition will produce a design that will ultimately define a 16-mile-long seaside and vacation resort at China’s world famous Silver Beach in Beihai City, Guangxi Province. Morris Architects is on a short list of six firms that were asked to submit a final Master Planning, Urban Design



The Athens Theatre in Deland as restored by R.J. Heisenbottle Architects.

Preservation in 1998 for the Miami Edison Middle School and was recently awarded a 2001 Preservation Education/Media Award by the Florida Trust for Historic Preservation for the video “One United Band,” the story of Miami Edison Middle School.

Morris Architects was selected as the only United States Design Team to participate in the prestigious national design competition in China. This in-

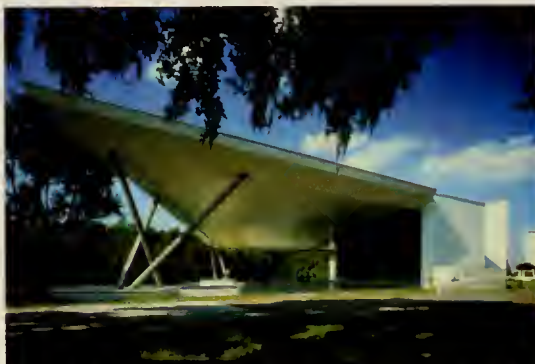
and Economic Analysis. As part of the firm’s strategic plan for the project, they are creating a new retail/entertainment anchor in the center of the resort. The “String of Pearls” theme that Morris developed for the project acknowledges Beihai’s pearl industry as well as its future as an international resort destination.

Two projects by the Lakeland firm, **Lunz Prebor Fowler Architects**, were recognized with design

awards by the Tampa Bay Chapter of the AIA. The International Sport Aviation Museum Pavilion received the H. Dean Rowe, FAIA Award for Design Excellence. The pavilion is Phase I of a four-phase museum and education complex that utilizes sloping steel columns to tether the wing of the pavilion roof to the ground. The rehabilitation of Polk County Science Building at Florida Southern

College was recognized with a Merit Award. Originally designed by Frank Lloyd Wright and built in 1958, the project called for retention of the de-

sign integrity while inserting new systems into a building with low floor to ceiling height and no suspended ceilings in which to conceal systems.



Above, left: Lunz Prebor Fowler's award-winning design for the International Sport Aviation Museum Pavilion. Right: the rehabilitation of Frank Lloyd Wright's Polk County Science Building at Florida Southern University.

Work in Progress

Architects Design Group, Inc. of Winter Park has designed a new state-of-the-art Customer Service Center for the Ocala Electric Utility. The architects worked with scientists at the Florida Solar Energy Center to incorporate energy saving enhancements that will save 20% on energy costs. **Architects Design Group, Inc.** also designed the expansion for the Citrus County Courthouse in Inverness. The project includes the renovation of the existing courthouse and design of a new 46,000-square-foot judicial wing.

Morris Architects designed the Simulator Wing at DAYTONA USA – “The Ultimate Motor Sport Attraction” in Daytona, Florida. The new wing opened on July 4, 2001 to coincide with the Pepsi 400 NASCAR event held at Daytona International

Speedway. The project included an expansion of the existing attraction and visitor center, a new venue for an IWRKS motion simulator theatre and an expanded velocitorium.

Morris Architects was Architect of Interiors for Emeril's® Restaurant



Interior architecture for Emeril's® Restaurant Orlando was provided by Morris Architects. Photo by Raymond Martinot.

in Orlando. The 11,700-square-foot, two-story restaurant features an exhibition kitchen and food bar that serves as an on-location venue for network telecasts of Emeril's live cooking show. The project was awarded top honors in the Built: Commercial category by the Orlando Chapter of the AIA.

The challenge in designing The Waverly in downtown Fort Lauderdale was to provide a luxury urban living environment in a mixed-use and retail development. As designed by **Dorsky Hodgson + Partners**, the building also acts as a transitional element between high rise downtown buildings and a residential neighborhood to the east. In order to give the building a lively urban profile, DH+P Principal Victor Yue designed a four-level retail and parking podium and



The Waverly in Fort Lauderdale is a mixed-use and retail development designed by Dorsky Hodgson + Partners.

a residential tower that ranges from four to ten stories.

Robert M. Swedroe, Architects-Planners, AIA, PA is architect of record for BellaMaré, a luxury tower condominium on the Intracoastal Waterway in Williams Island. The project will feature a two-story lobby, media room with theatre-style seating, 24-hour security, valet parking and numerous other amenities.

The Scott Partnership Architecture, Inc. designed Regency Village Shopping Center, Phase I, in Orlando with a 54,000-square-foot Publix to anchor the center. Scott will also provide design services for the new Benihana Japanese Steak House in Houston, Texas, and the Brevard County YMCA's addition and renovation in Titusville. Scott is currently designing Downtown Orlando



New designs by The Scott Partnership Architecture, Inc. include, top to bottom: Benihana Japanese Steak House, Houston, Texas, Downtown Orlando YMCA, Regency Village Shopping Center in Orange County, and Brevard County YMCA.

YMCA's 3-phase new image facelift.

Swanke Hayden Connell Architects has been selected by the

City of Bridgeport, Connecticut to design a 50-acre mixed-use project for the Steelpoint Peninsula development. The site for the project,

known as Bridgeport Landing, has over 3,000 feet of shoreline on Long Island Sound. This new urban community, less than an hour's commute from Manhattan, has been designed to be a walking community and to provide pedestrian access to the entire waterfront. The neighborhood will feature townhouse and loft-style residential units, retail and restaurants, office buildings, hotels, conference center, continuing care retirement community, marina and a yacht club.

After five decades of sculpting Jacksonville's skyline, **KBJ Architects Inc.** carries on the tradition of designing significant buildings on both sides of the St. Johns River. Projects currently on the drawing board include the United States Courthouse, the Police and Fire Pension Fund Headquarters, a major terminal expansion and parking garage at Jacksonville International Airport, Douglas Anderson School of the Arts, the Aviation Center of Excellence at Cecil Field, and the Advanced Technology Center at Florida Community College.

VOA Associates Incorporated provided programming, planning and design services for the five-acre Costa de Montemar (Chile) Urban Conference Center. The conference center, due for completion in 2002, is an additional component of a highly successful time share and condominium resort already on the



Costa de Montemar Conference Center in Concon, Chile, by VOA Architects Incorporated.



Fellowship Hall, Child Care and Administration Suite of Carter Tabernacle CME Church. Renovation designed by Bock & Partners.

site. VOA's body of large-scale projects currently underway in Latin America represents a total construction value in excess of \$200 million.

Bock & Partners in Altamonte Springs is designing 5,500 square feet of renovated space in the Carter Tabernacle CME Church in Orlando. The new construction will provide the church with an enlarged Fellowship Hall capable of being divided into classrooms, a new administrative suite, a fitness center and a bookstore.

Retzsch Lanao Caycedo Architects has been retained to design two buildings in the new Lyons Tech Center in Coconut Creek. The two speculative office/warehouse/flex buildings will be one-story structures of tilt-wall construction sited on eight acres.

Awards for Excellence in Architecture



Luminaire Corporate Office and Warehouse. Photo by Carlos Domenech. Architecture by Mateu Carreno Rizo & Partners.

The 2001 Design Awards program produced 19 winning projects in three categories. The Awards for Excellence in Architecture honors built projects and this year the jury met in Houston, Texas and selected 11 winners. Chairman of the jury was Michael Shirley, AIA, Architectural Practice Leader for the Houston office of 3D International. Also on the jury were Joe Mashburn, AIA, Dean of the College of Architecture at the University of Houston, Val Glitsch, FAIA, Visiting Lecturer and Critic at Rice University and owner of a private woman-owned practice and William Tillman Cannady, FAIA, Director of the Center for Professional Studies in the School of Architecture at Rice University. All four of the jury members have been the recipient of numerous design awards.

United States Courthouse *sacramento, california*

A joint venture between HLM Design, Orlando, Florida and Nacht & Lewis, San Francisco, California

"In the design of a federal courthouse, the architect is placed in a unique position of trying to satisfy two entities; the General Services Administration (the client) and the United States Courts (the occupant). This design satisfied both by meeting all programmatic and budgetary requirements."

Senior Judge Robert Coyle, Fresno, United States Eastern District of California

The massing and design of this building challenge traditional ideas about large and monolithic courthouses. The building explores the idea of expressing the court's components in an asymmetrical composition of large and small structure. Challenged by the constraints of a tight site, the design solution yielded a compact and highly efficient plan. The architects designed a skylit rotunda to bring daylight into the dense building base and in so doing, created a strong orientation point for visitors and a dignified sequence of procession through the building.

Program requirements produced an additional challenge and necessitated a functionally- intensive design. Program challenges included creating a visual representation of the American justice system, responding to the City's urban plan and creating a dignified building on a very constrained site. Attention was given to the exterior architectural language to convey the ideas of dignity, solidity, and permanence while stressing that the building is a contemporary product.

The jury saw the powerful section and entry sequence as one of the building's strongest features. The public spaces are well designed and the building has a strong quality of permanence even with the limited material palette.

Photos by Robert Canfield, Photographer.



Peter B. Davidsen Middle School *tampa*

Rowe Architects Incorporated, Tampa, Florida

"The program objectives (of Davidsen Middle School) were met and the resulting design is an easily adaptable 'prototypical' solution developed under strict budget and site constraints. It is clearly one of our 'success stories.'"

*J. Thomas Blackwell, AIA, Director of Planning and Construction,
Hillsborough County Public Schools*

This school is sited in a rapidly growing bedroom community that was, until recently, used for agriculture and farming. A lack of architecturally significant buildings in the area generated the goal of creating a school building that would set a precedent for future design and construction. One of the major goals for the school was to create a compact layout. To accomplish this, the architects considered the project in terms of two simple, mutually-defining elements, the massing (positive) and the circulation (negative). The primary and secondary circulation elements bring rhythmic order to the massing and tie the campus together.

With a project budget of \$89 per square foot and a 14-month construction period, it was essential that building systems, scheduling, and delivery issues be an integral part of the design process. Many of the design decisions were budget driven, including the use of tilt-up concrete panels on the exterior envelope. None of the classroom building elevations are the same, but their adherence to the overall design guidelines unites the school into an attractive and viable whole.



Photos by George Cott Chroma, Inc.

The jury was drawn to the honest and direct use of materials and the thoughtful progression of spaces within a clear and orderly plan. The spaces between the buildings (the negative) contributed greatly to creating a sense of place.

Miami-Dade Community College InterAmerican Campus Phase II *miami*

Rodriguez and Quiroga Architects Chartered, Coral Gables, Florida

"...thank you for interpreting our vision in such a formidable manner."

José A. Vicente, Ed.D. Campus President

Basic program requirements dictated almost 100,000 square feet of academic space and a 400-car parking garage in very limited site parameters. The design houses the academic program in a three-story/ L-shaped structure that is sited to accommodate several open spaces including a plaza, a breezeway and a courtyard. The scale of the three-story classroom building integrates well with an existing four-story structure for which the architect provided a new exterior envelope. The project also features the inclusion of a Computer Courtyard that is housed on the second floor of the academic building. This multiple-story space allows interior faculty offices a view into the courtyard which is covered by a curved roof that rises above the main roof to permit natural light to enter.

The jury felt that the buildings, old and new, interlink to create a place that is greater than the individual parts. The internal open spaces have a very protected feeling and create an orderly progression through the site. The urban facades are refined and the arcaded base helps to activate the street.

Photos by Steven Brooke Studio.



Cambier Park Band Shell *naples*

Architectural Network Inc., Naples, Florida

"The new band shell, which greatly alters a woefully inadequate 16-year-old facility, forms an instant landmark in our most important city park and it offers a world-class venue for all types of performances."

Mary Margaret Gruszka, City Park Manager

Maintaining views of the stage and covering it with a 4,000 square foot roof that could withstand an 80-ton wind uplift load resulted in a structure with a high strength to mass ratio. The architects specified a polyester roof fabric that would transfer wind loads to the foundation through stainless steel cable connected to the space frame. Two rows of acoustical, or sound reflection, panels are patterned after the bell of a brass horn. In order to minimize encroachment on the park, existing storage rooms were renovated for use as green-rooms and new storage rooms were tucked behind the wings of an existing stone wall where they define the pedestrian pathway. Restrooms are located below stage level where they serve the nearby commercial district as well as the band shell.



Photos by John J. Gillian.

The jury thought this tough project was handled exquisitely. The structure is functional and beautiful and very symbolic of its purpose.

Ellison Residence *miami*

Suzanne Martinson Architects, Inc., Miami, Florida

Kristen Damuth, Project Designer

"The architect exceeded our greatest expectations in creating a home for us. She met our programmatic requirements and gave us a house that is perfectly suited to our present lifestyle and our future needs."

James and Janet Ellison

The client requested that this home be designed as a compound. This resulted in the creation of four elements including the main residence, the garage/office, the covered loggia and the banyan tree at the center of the property. The covered loggia unifies the entire composition by connecting the main living spaces, creating the public and private realms and defining the northern boundary of the garden. The clean lines and modernist detailing of the house create a perfect canvas for dramatic shadows from the mature specimen trees on the lot. The exterior stair to the office provides a sculptural element within the garden. Exacting interior proportions afford spaces a sense of both grandeur and intimacy.

The jury recognized the tremendous amount of concern for detail in this building. The four primary elements combine to create an impressive whole with the loggia being the hardest working element in the composition. The simple material palette and the modest residential scale of the house are a tribute to understated elegance.

Photos by Steven Brooke Studio.



Freund House *sarasota*

Guy W. Peterson, AIA, Guy Peterson/OFA, Inc.

“This house has a calmness and a peacefulness that I had not anticipated. The natural light sharpens every form and heightens reflections in a way that continues to surprise me.”

David Freund

This house is located in a small private island residential area where jurisdictional requirements were a strong determinant in shaping the location and parameters of the design. The entire structure, including all columns, shear walls, floors and roof, are reinforced concrete. The house furthers the modernist and tropical ideology that inspired Paul Rudolph's early work in Sarasota and can be seen in a nearby clubhouse and cabana complex. The client has a family with young children so the program required a separation of functions into public and private space. This resulted in a house that is a series of “cubes” that float and penetrate a concrete pavilion. These cubes are linked internally by concrete bridges and vertical circulation and each is a different color to express the different functions.



The jury felt that this house succeeded on many levels: the functions are clearly ordered, the site considerations were well-handled technically, the natural light was beautifully controlled, and there is a real variety of spaces that is reinforced by the great use of color.

Photos by Steven Brooke Studio.



COMPENSAR FEC, XXI Pavilion and Jubilee Plaza *santafé de bogota, columbia*

A collaboration between VOA Associates, Inc. Orlando, Florida and KB Arquitectos, Santafé de Bogota, Columbia

“The City has greatly valued this project from an urban and architectural point of view because it brings together nature, technology and entertainment in spaces that induce family integration.”

Germán Collazos Quevedo

In keeping with the client's mandate, the articulated them of this project is “The Celebration of Life.” Program components include a ceremonial plaza, a pavilion that houses a food court, a cyber café and various computer-based activities, garden environments for art and recreation and two renovated buildings to serve as an Arcade and Children's Plaza. The urban parti maintains the strong axis of the existing campus while the plaza serves as a focal point. The XXI Pavilion has a structural steel frame with a glass skin that in turn shrouds a smaller concrete structure clad in carbon/aluminum composite panels. The computer-operated fountains in the plaza were fabricated in Spain.

The jury acknowledged the wonderfully organized plan and admired the strong canopy roof that provides shelter for the “crystalline box” beneath. This is a celebratory and ceremonial space that is open, inviting and important.

Photos by Enrique Guzman.





Lincoln Cinema Complex *miami beach*

Zyscovich, Inc., Bernard Zyscovich, AIA, Miami, Florida

"I loved the building so much, I bought it!"

Walter Staudinger

Conceptually, this theater is "turned inside out." The interior is dramatically revealed to the outside world through a 42-foot high, state-of-the-art, glass wall composed of colored glass panels. The transparency draws the outside in, and vice versa, mixing the energy of the street life with the excitement of the movie audience inside. A 110-foot, fiber-optically lit marquee intensifies the effect of the colored glass panels, which are backlit after dark. The glass curtain wall system was developed and modified from a generic design and can withstand the wind loads for hurricanes. The architect applied glass to the cinema façade because of its association with modernity – the way it represents openness, lightness, technical innovation and a progressive view – hallmarks of the era from which Lincoln Road was born in the 1930s.

The jury thought this project had a refined, urbane look that made a great contribution to city life. In terms of the materials, transparency, refined detail and exchange between the building and the street, it goes beyond what people expect in a theater.

Photos by Steven Brooke Studios.



Bienes Center for the Literary Arts *fort lauderdale*

Singer Architects, Fort Lauderdale

“As a testament to the overall success of the Center, local architects and librarians come here seeking design inspiration. It’s clearly a library department worthy of emulation.”

Broward County Main Library statement

The site of this Center is an existing 7,000 square foot space on the 6th floor of Broward County’s main library. The library is the final project of architect Marcel Breuer and it was not completed until after his death in 1984. It is an exposed concrete structure with cast in place concrete columns and beams. Curtain walls wrap the building. The program called for four rooms with specific uses; a ceremonial room for exhibitions and lectures, a boardroom for 24 people, a reading room for scholars and researchers, and storage for the rare book collection. A microclimate system was designed to control the environment within exhibit cases and the storage vault. Building materials are free of volatile organic compounds and the facility is designed to protect books from ultraviolet light, humidity, theft and fire. The architect noted that the design of the Rare Book Room was directed by respect for the idea of knowledge and the dignity of the books that it houses.



Photos by Ed Zealy.

The jury felt this was an outstandingly clear presentation and that every detail of the project was done right. The contrast between hard and soft materials, the detailing and the colors all contribute to this beautifully crafted space.

Airport Plaza Offices/Architect's Office *destin*

DAG Architects, Destin, Florida

"There are no doors on the principal's offices. We have a true "open door policy" that has had a very positive impact on communications. This is one way in which the new office addressed and improved program needs."

Charles W. Clary III, FAIA

This speculative office complex is within sight of the Gulf of Mexico and was already under construction when the architecture firm decided to relocate there. The program developed from a need for additional space that was flexible enough to promote the formation of multi-person teams and provide open communication between team members. The structure is a pre-engineered metal building with a standing seam metal roof. In order to provide adequate solar protection while promoting the use of natural light, louvers and wide eave overhangs were employed. The louvers and eaves shade the building while a white-painted aluminum canopy reflects light through the louvers to provide diffuse daylight deep into the interior.

The jury noted that the four interconnected structures were a real plus for spec building flexibility. The building elements work together to the benefit of the whole. The carefully-detailed shell and straightforward plan produced an elegant building.

Photos by Jack Gardner.



Luminaire Corporate Headquarters and Warehouse *miami*

Mateu Carreno Rizo & Partners, Inc., Coral Gables, Florida

“The design of our corporate headquarters building meets and exceeds all expectations. It is very much consistent with our philosophy of design as a way of life. We live what we sell.”

Nasir Kassamali, Owner

In each of the three projects the architect has designed for this client, “design as a way of life” has been clearly articulated in the built forms. The Corporate Headquarters building consists of two major elements; a corporate office that is public and a warehouse that is private. These components are connected by a “bridge” that acts as a delicate transition between the two spaces. The distinct yet related functions of the two spaces are treated architecturally as separate volumes with each function wrapped in different, and appropriate, skin. Concrete panels define the warehouse and the office component is a rectangular glass structure with steel-framed spaces. The central space is a void in the second floor that creates a volume to accommodate the vertical circulation and visually tie the floors together. The use of glass on the exterior and for interior partitions gives the building a transparent quality that is consistent with the company’s philosophy.



Photo by Carlos Domenech.

The jury saw “magic” in the linkage between these two buildings. Two very different buildings were designed in a way that’s appropriate to their functions. Detailing, composition and articulation of materials are excellent.

It had all the potential to be brilliant. But they just didn't quite get it.

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Unbuilt Design Awards

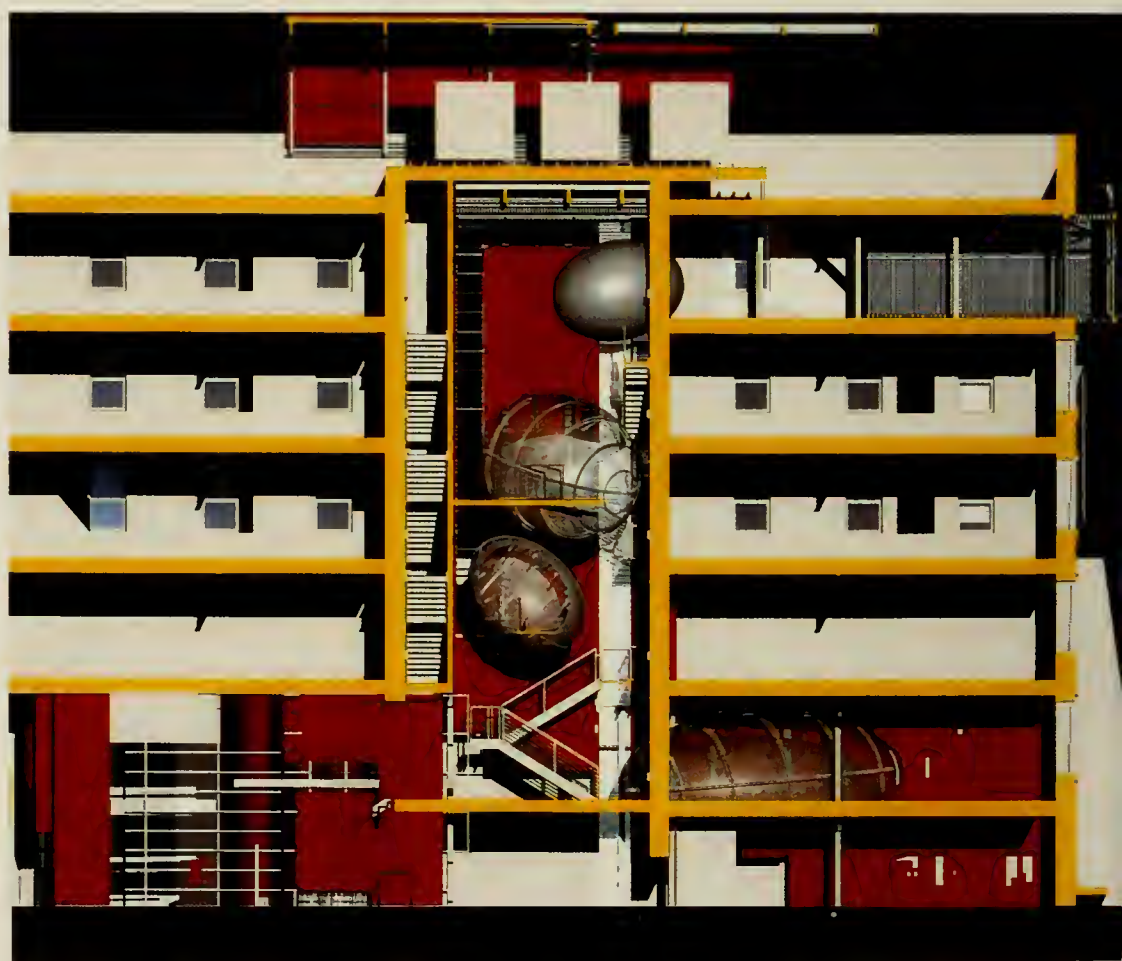
Husk-Jennings Advertising – Dyal Upchurch Building *jacksonville*

PappasJSA Architects, Jacksonville, Florida

“The atrium is articulated as a dream space that mediates the creative and pragmatic activities of advertising. It allows the public to visually engage the creative realm while providing an opportunity for the entire staff to occupy a series of personal pods that are suspended in the ether of the dream space, dislocated between the ground and the sky.”

Pappas JSA Architects

The Husk-Jennings Advertising Agency occupies the second and sixth floors of the historic Dyal Upchurch Building. This project involves the development of the agency's main lobby and a vertical atrium in the building's existing light well. The atrium, which mediates the pragmatic and creative spaces, is a dedicated spatial connection between the upper and lower levels. The lower level contains reception, gallery, business and offices and the upper level houses the creative staff and executive offices. Individual pods for agency staff are designed to promote creative thought while wireless technology allows the pods to be fully integrated with information networks. The result is an extremely flexible work environment.



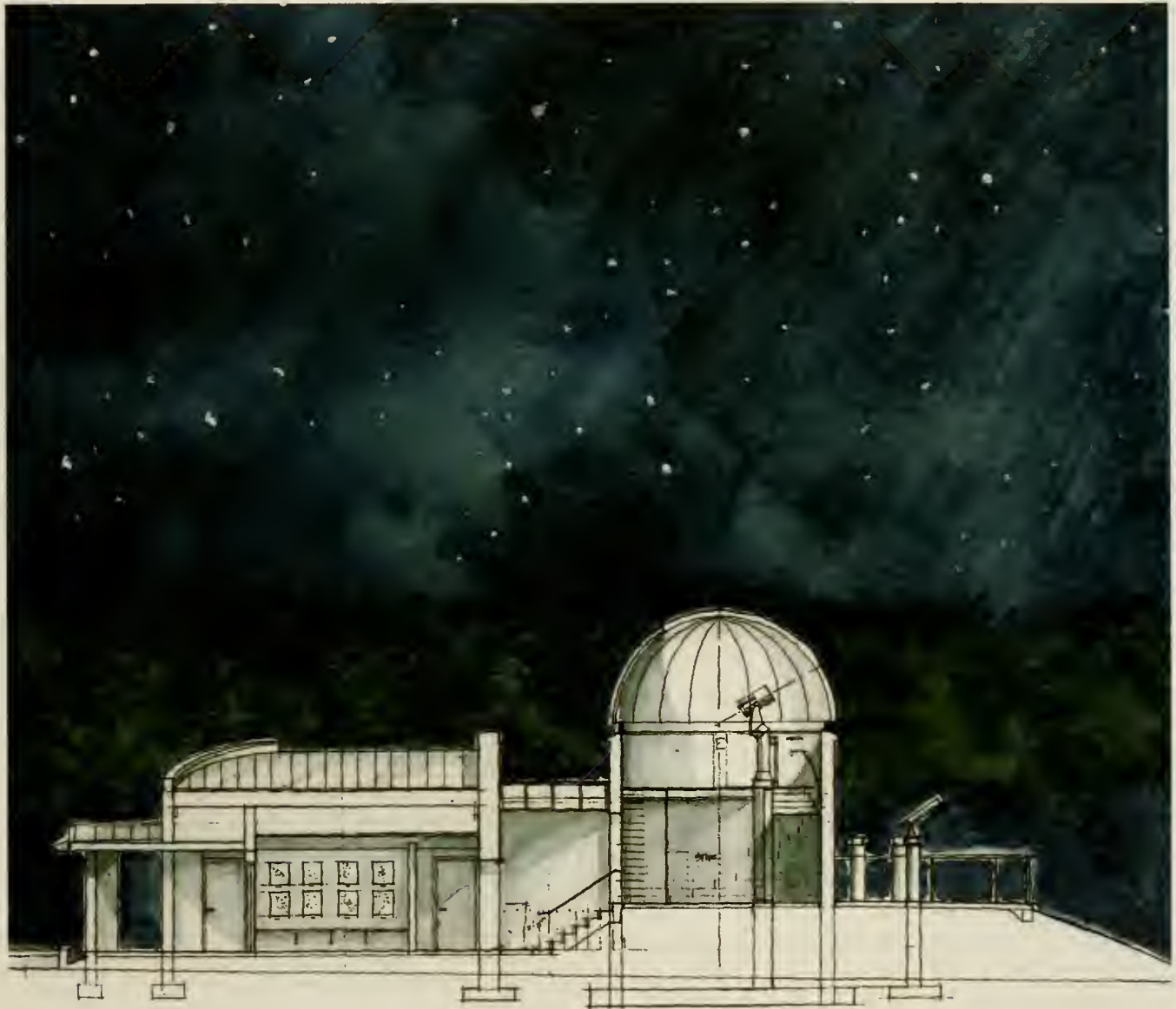
The jury felt that the design was energetic and that there are “few projects that abstract their structural systems into new forms” as well as this one.

Okaloosa Walton Community College Observatory *niceville*

DAG Architects, Inc., Destin, Florida

“The Observatory program, comprised of Path, Vestibule, Classroom, Light lock, Telescope tower and Dome, has been organized as a teaching device that allows both students and the general public to embark on an elliptical orbit... becoming a particle in motion, rotating around the structure similar to the rotation and orbit of the earth, moon, the planets, comets, and interstellar phenomenon.”

DAG Architects Inc.



Scheduled for construction in the late summer of 2001, the observatory will house an advanced custom-built reflecting telescope. This telescope will be connected, via high speed Internet, to users around the world. Construction materials consist of reinforced concrete block, brick veneer, stucco and plaster.

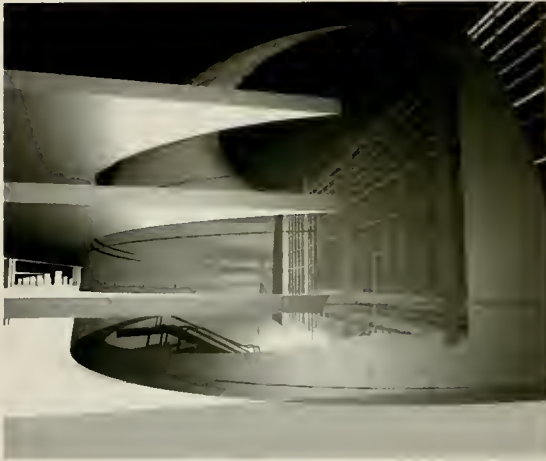
The jury felt that the form of the building and the organization of the plan were highly original.

Ft. Lauderdale Hollywood Int'l Airport Consolidated Rental Car Facility *ft. lauderdale*

Michael Kerwin, AIA, Spillis Candela & Partners, Inc., Coral Gables, Florida

"The building skin is a composition of precast concrete and aluminum panels arranged to meet the code requirement that mandates 50% open area for a parking garage. The solid/void panels and the composition of the space will result in positive/negative images from day to night."

Michael Kerwin, AIA



This facility provides parking space for cars at the Ft. Lauderdale Hollywood International Airport. The consolidated rental car facility and parking garage includes customer service facilities, fueling and service bays, a rental car return area, storage for 3,656 cars and public parking for 2,152 cars. Although the garage is classified as "open," mechanical ventilation was added to the design.

The jury felt the design expressed a certain South Florida regionalism. They particularly liked the facade treatment and the views from the building at night.

Managuita *managua, nicaragua*

Maria Eugenia Blanco, Sonia Cruz De Baltodano, Hortensia Lanio, Oscar A. Machado, Delphi Design and Development, Coconut Grove, Florida

"This proposal strives to recreate the social order that was lost to residents of this capital city (after an earthquake destroyed 200,000 homes). To achieve this, we've brought together all the major elements that make a neighborhood into a compact well-designed core with public spaces binding neighborhoods together in an orderly, hierarchical structure."

Delphi Design and Development

This private enterprise calls for 700 minimum cost houses to be built in a developing nation whose capital city was destroyed by an earthquake. In order for owners to qualify for government aid, the residential units were designed to be less than 60 square meters in plan. The town's main thoroughfare creates an important north-south axis between the commercial/ residential/ industrial area on the south and a lake on the north. The courtyard architectural prototype allowed the designers to create an L-shaped unit that can be enlarged incrementally without destroying the geometry of the town's urban fabric.

The jury felt this was a very humane design that was the evolution of a careful thought process. The scale comparisons in the drawings were impressive and the drawings, themselves, very beautiful.



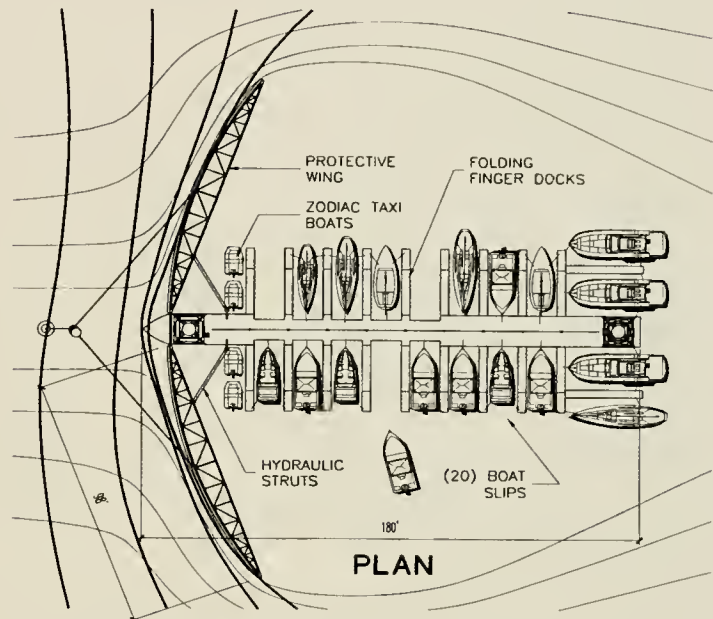
Seaside Ceremonial Landmark Design Competition “Entry By Sea” *seaside*

Matthew Kragh, AIA, and Nico Anderson, Architectural Network Inc., Naples, Florida

“The ‘Gateway to Seaside by Sea’ was an idea-based competition for a landmark gateway structure. The competition entries were encouraged to reflect Seaside’s established traditions and bridge the communities’ past with its future.”

Architectural Network Inc.

This concept for accessing the Town of Seaside from the water involves having a place for guests to moor boats while visiting the town. A water taxi service is used to transport people from the mooring structure to the beach. The mooring structure has a boat-like form that is mobile and flexible enough to function as a protective structure, even in hazardous weather. From the beach, guests climb stairs to a structure containing showers, restrooms and personal lockers. This new access to the Town of Seaside places visitors in the heart of the commercial area close to shops, restaurants and hotels.



The jury saw this project as having strong anthropomorphic qualities. They felt that it was an extremely original solution, although in practical terms it would probably have to be rebuilt often because of the wear from salt water, wave action, etc.

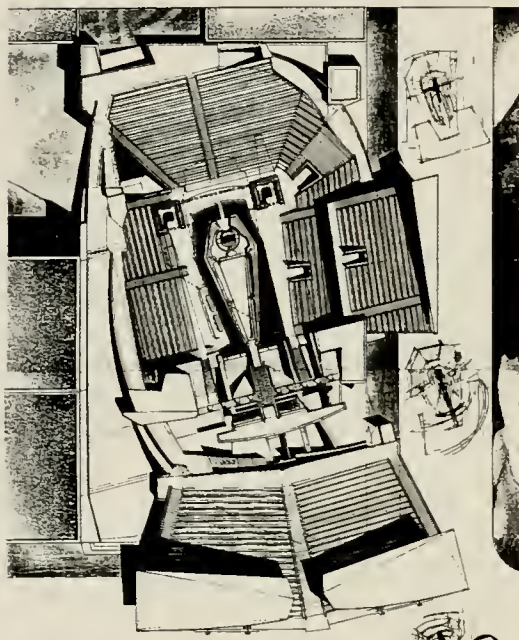


Theatre of Sacrifice *denver, colorado*

Deighton Babis, AIA, Tampa, Florida

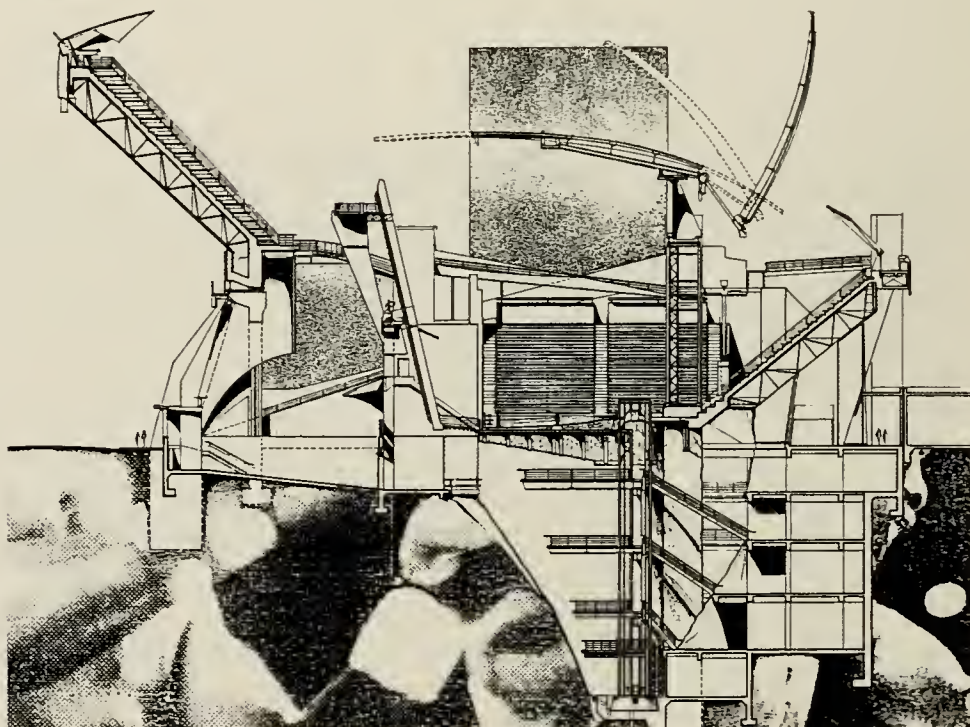
“The research and design process for this project included over twelve months of actual boxing training, the construction of a one-half scale regulation-size boxing ring and inspiration found in the heart of Denver and the soul of legendary heavyweight champion Jack Dempsey.”

Deighton Babis, AIA



This 5,000-seat boxing arena and 100,000 square foot training center celebrates Jack Dempsey as Colorado's greatest athlete of all time. The project is sited between an inner city neighborhood and the entertainment district where it creates a recreational venue for inner-city youths and a spectator forum for the public. The open-air arena has two rings: the Quarencia, above the grandstands, is for contestants to speak to spectators prior to a fight and the Anapaest at the "floor" is for physical conflict.

The jury felt that this project was more philosophical than real, but fascinating because it works on all axes.



10-Year Test of Time Award

Appleton Art Museum *ocala*

Rowe Holmes Barnett Architects, Tampa, Florida

The Appleton Art Museum was designed in 1983 and completed three years later. In an attempt to avoid resorting to the popular clichés of Post-Modernism, the architects chose an axial plan. This spatial arrangement produced a formality consistent with the owner's imperative of providing an appropriate backdrop for the museum's artworks. The predominant interior and exterior cladding is travertine marble and architectural detail was kept to a minimum, further emphasizing the importance of the exhibits.

The jury felt there was a great deal of restraint in the execution of this building. The design has a lyrical quality that continues to make it a wonderful public space.

*Photos by George Cott
Chroma, Inc.*



25-Year Test of Time Award

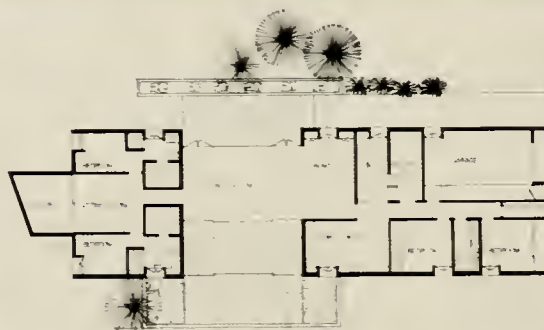
Cooney Residence *sarasota*

Edward J. Seibert, FAIA, Seibert Architects PA, Sarasota, Florida

The Cooney House was built in 1966 for \$37,000 on a 50-foot wide lot. The house is one story slab on grade with drywall interior, sliding glass doors, and casement windows with Bahama shutters. The bearing block walls, flat roof and stock casement windows gave the client “architecture” for a “builder” price. Straight line simplicity flows through the plan providing a central, expandable glass pavilion and two bedroom suites, one with a walled court and another near the kitchen. The openness of the central pavilion and porch form a balance with private bedroom wings. The original owners have maintained the house beautifully proclaiming: “We are still in love with this house. We live in a timeless and true work of art. Every day, every moment is unique. The house has entertained us for 34 years and certainly passes the test of time.”

The jury felt the house was an ideal solution for a long narrow lot. They would like to see more houses designed like this today.

Photos by Wade Swicord.



Reflections on the Cooney House / Edward J. Seibert, FAIA

“In architecture... or in any creative venture...it is the concept that counts.”

Paul Rudolph, today acknowledged as one of the important architects of the last century, started his career in Sarasota. I believe that most of the principles of “The Sarasota School” originated with him. Nearly 50 years ago, as a young draftsman, I heard him discuss with Henry Russell-Hitchcock the idea that lesser talents in architecture needed an “academy” with a set of design principles and standards to follow. This, of course, had been the case with a Beaux Arts education which many of us had. Listening to this and other conversations, I decided that Rudolph was to be my master and teacher, a new Vitruvius. Like some others, I believed I had “found the answer.” This was my beginning, as it was for others who worked hard and were creative. We sometimes had to break the rules.

The Team

The Cooney House was a successful project because the people who worked on it had a common vision and the whole became greater than the sum of its parts.

The house is a result of the meeting of minds between two friends. Dick Cooney and I had known each other back when we were doing work for the Sarasota School Board. He was School Board attorney and an art collector with a number of fine paintings by local artists. He was knowledgeable about art and architecture, and he agreed with me that the Modernist direction was germane to our time. When he bought a lot in 1965, he wanted to build at a reasonable price, but the house had to end up as architecture, a contemporary work of art. Could I design such a house? For a guy like Dick Cooney, I knew I could.

Frank Thyne was another friend who came to Sarasota to learn to be a builder. His academic background made him an apt student of architectural theory and he quickly understood the principles of architectural design. Frank agreed to build the house. The final member of our team was Terry Rowe, an interior designer of intuitive talent who had worked with me on other projects. He understood the spatial concept of buildings and how to handle the space in, around, and between furniture. The big globe light fixture, the strong color scheme, and all of the furnishings were the result of his input.

The House

Clarity of concept and meticulous detail and workmanship using ordinary materials are what make this design work. Thirty-five years ago, this house was built on a 50-foot lot as simply and inexpensively as we could make it. It had bearing block walls, a flat roof, stock windows and stucco and drywall finishes. What was special about the house was the pavilion living area with its 10-foot ceiling, full height glass walls and visual extension to the outdoors. We took advantage of the heavily planted neighboring lots for the view from the living pavilion and porch, but the remainder of the four-bedroom house turns

inward providing a contrasting experience in the more intimate bedroom and service spaces. On one end, the master bedroom wing opens to a private, walled courtyard while the opposite end of the house contains two bedrooms, a bath, family room, kitchen, laundry and garage. The simplicity of form required perfect detailing. A successful flat roof design requires clean flashing and perfectly straight gravel stops and a way for the water to leave the roof without staining white walls. Both interior and exterior walls had to be perfectly fair and flat so that the space would have perfect shadows in the strong Florida light. “Less is more,” but the “less” must be flawlessly done.

Reflections

The Modernist work then being produced by a number of architects in our community is what later became known as “The Sarasota School of Architecture.” This architecture is about the enclosure of space and capture of light. Clarity of geometric and structural concept, economy of means, and honesty in the use of materials were also the signatures of this native Sarasota architecture. While the basic theories had originated in Europe with the Bauhaus in the 1920’s, Paul Rudolph and others of us adapted European Modernism to Florida’s landscape and climate, to make a new regional architecture. I believe this was the appropriate architecture for our time, a unique new heritage that offered fresh social, economic, political and historical ideas. It was a time for new ideas, in Sarasota, and all over America. Ours was a premonition of a new way of life.

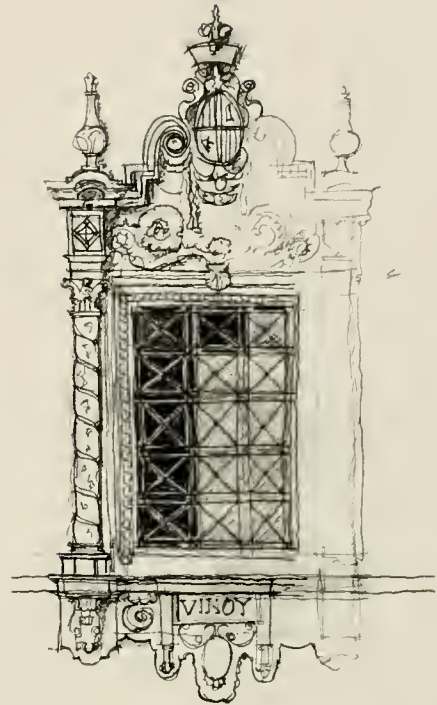
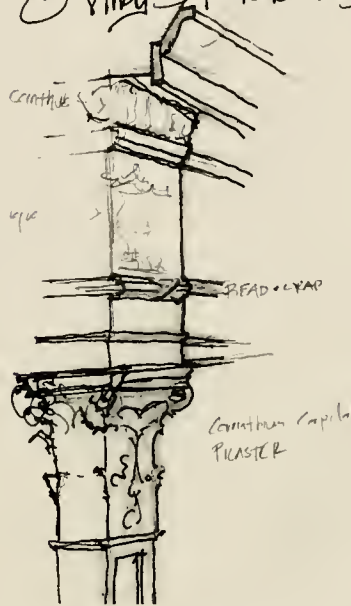


The Cooney House in Sarasota was awarded AIA Florida's 25-Year Test of Time Award. Here is the house as photographed by Wade Swicord in 1966.

End Notes

The recent AIA Florida meeting at the Vinoy Renaissance Resort in St. Petersburg provided a wonderful opportunity to sketch the surroundings. The hotel, built in 1925, is a Mediterranean Revival jewel that many conference attendees took the opportunity to draw. Presented here are some sketches (and lecture notes) by Clifford Duch, AIA, Principal in the Jacksonville firm of Cronk Duch Miller.

DETAIL IN Ball Room
 @ Vinoy St. Petersburg, FL.



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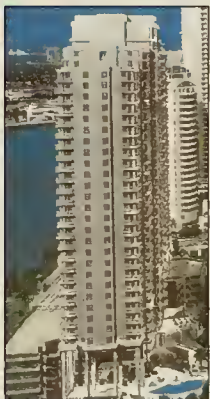
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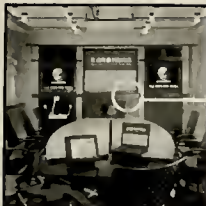
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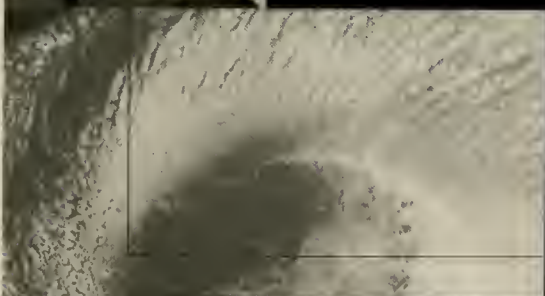
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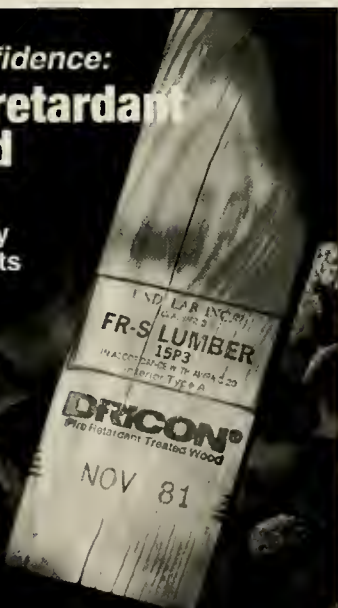
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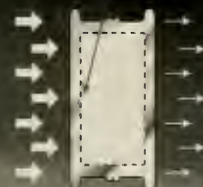


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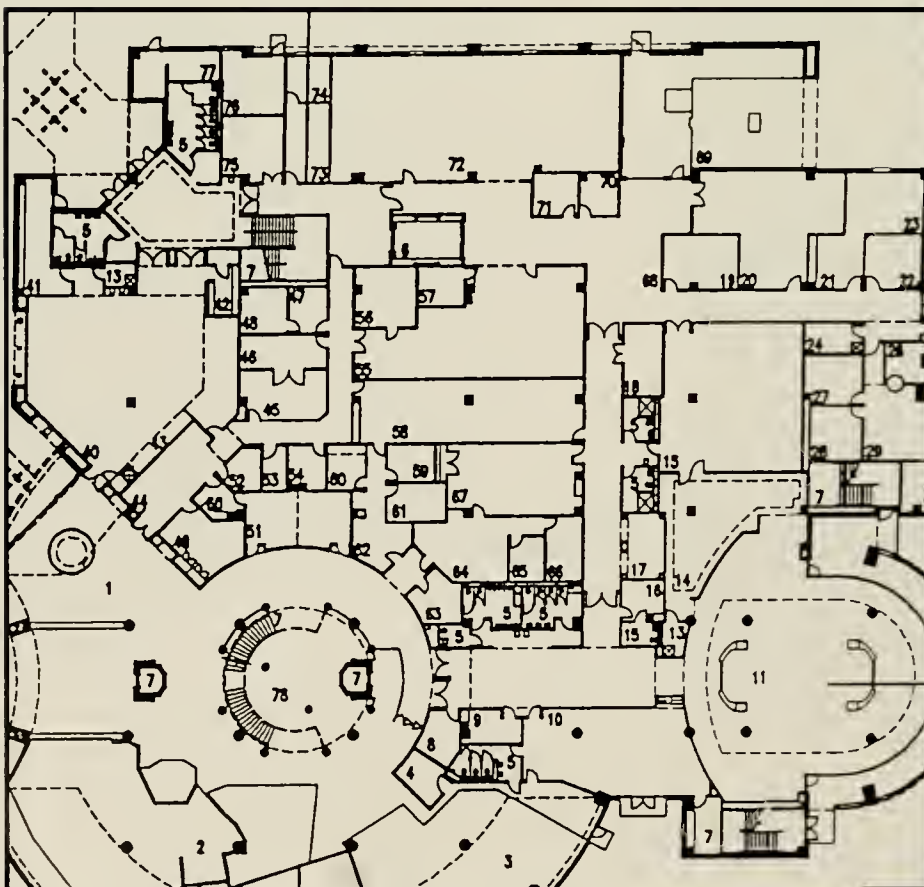
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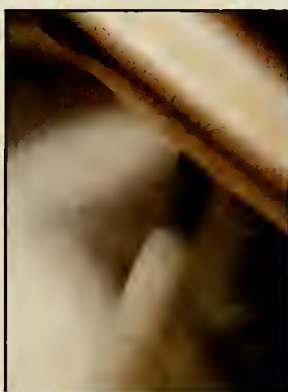
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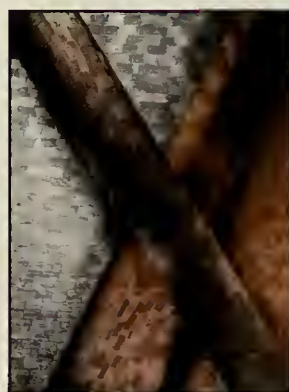
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